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Educational Television Series 1968-69

Teachers' Guide

DEPT. OF EDUCATION
HISTORICAL COLLECTION

English Literature

INTERMEDIATE AND SENIOR DIVISIONS

Educational Television Branch
ONTARIO DEPARTMENT OF EDUCATION
1670 Bayview Avenue, Toronto 17

ENGLISH LITERATURE
Intermediate and Senior Divisions

16 programs, 25 minutes each.

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Please address inquiries and comments on this series to:

Assistant Superintendent,
Humanities,
Education Section,
ETV Branch,
1670 Bayview Avenue,
Toronto 17.

INTRODUCTION

This English series offers a variety of programs for students in the Intermediate and Senior divisions. Some of the programs are designed specifically for senior students and teachers are advised to read the individual program notes carefully before deciding with which classes they will use them. Certain of these programs will be found to relate closely to curriculum while others should provide valuable enrichment.

It has been the intention to provide diversity both in program content and approach. The subject material ranges from the humour of Stephen Leacock, through samplings of the work of many French Canadian authors, to the works of several contemporary poets and playwrights. The approaches employed include the lecture, interview, panel discussion and dramatization.

These programs, in all cases, are experimental. They are no better or no worse than the views and talents of the educational and production personnel involved in their origination. However, they are all based on two central suppositions. First, that the use of television in the teaching of English is an invaluable and essential aid. Second, that if effective use is to be made of the medium, it must be approached with respect but not timidity, and with a sense of experiment and adventure. The programs are based on the premise that it is better to invite success through experiment than to secure the commonplace by fearing failure. Lastly, the point at which this series becomes of value is the moment when the programs are used. For this reason, therefore, it is hoped that students and teachers will make their views known to the Educational Television Branch. In this way only can we eliminate the unsatisfactory and nurture the successful. These programs are a co-operative venture and so we would want to hear from English teachers across the province.

PROGRAM I

Senior Division

THE THEATRE OF THE ABSURD

This program defines and explains the nature of the Theatre of the Absurd. It works towards a definition of the "the absurd" using both references to today's society and portions of Beckett's play, Waiting for Godot, to illustrate how these ideas are embodied in his drama.

PROGRAM CONTENT

Much of this program is comprised of scenes from the Stratford (Ontario) Festival production of *Waiting for Godot,* directed by William Hutt. The scenes are placed in a contemporary context with newsreel footage and commentary. Mr. Hutt concludes the program by outlining his interpretation of the play and commenting on it.

SUGGESTED PRE-VIEWING ACTIVITIES

A close reading of *Waiting for Godot* is essential preparation for the program.

Students discussion of the following topics could provide a suitable context for the problems dealt with in the program:

- loss of faith in the established order and the breakdown of values in modern society.
- the problem of man's isolation in society.

SUGGESTED POST-VIEWING ACTIVITIES:

The following quotations, heard during the program, underline some of the issues raised. Discussion could be initiated by students commenting on these quotations.

William Hutt:

"Godot never comes — nor will ever come, for in fact these two men are not waiting for Godot — Godot is waiting for them."

"Man's loneliness is, in fact, his strength not his weakness; in his very isolation lies the purest evidence of his existence, each man needs his own 'Godot'. Godot is the figment of man's imagined need, and at the moment when the need no longer exists, Godot will cease to be."

Albert Camus:

"A world that can be explained by reasoning, however faulty, is a familiar world. But in a universe that is suddenly deprived of illusion and of light, man feels a stranger."

Eugene Ionesco:

"Absurd is that which is devoid of purpose . . . . Cut off from his religious, metaphysical, and transcendental roots, man is lost; all his actions become senseless, absurd, useless."

Useful References:

Absurd Drama. Penguin Plays, 1965. (Introduction by Martin Esslin.)

BARRETT, WILLIAM. *Irrational Man.* Doubleday Anchor, 1958.

COHN, RUBY. *Samuel Beckett: The Comic Gamut.* Rutgers University Press, 1962.

ESSLIN, MARTIN. *The Theatre of the Absurd.* Doubleday Anchor, 1961.

ESSLIN, MARTIN, ed. *Samuel Beckett: A Collection of Critical Essays.* Prentice-Hall, 1965.

KAUFMANN, WALTER. *Existentialism from Dostoevsky to Sartre.* Meridian Books, 1956.

KENNER, HUGH. *Samuel Beckett.* London: John Calder, 1962.

SHATTUCK, ROGER. *The Banquet Years.* Vintage Books, 1955.

notes

PROGRAM 2

Senior Division

EXPERIENCE AND ART IN POETRY – I – RAYMOND SOUSTER

This program is concerned with enriching the student's experience by acquainting him with some of Mr. Souster's poetry, and also with giving the viewer an opportunity to compare the original sources of inspiration with the completed literary responses.

PROGRAM CONTENT

Examined in some detail are the locations and circumstances associated with the poems listed below. Viewers are shown the actual locations Mr. Souster writes about, and the poet himself comments on the reasons for his writing the works under examination, along with his feelings at the time of composition. In particular, Mr. Souster comments upon the recurring themes of change and decay, the loneliness of most individuals in modern urban society, and the lot of the nonconformist, as expressed in his work. He comments generally about the use of poetry and the craft of the poet. He says the poet is a man who must possess "patience, silence, and cunning".

Raymond Souster was born in 1921 in Toronto, and attended school there. After serving in the RCAF from 1941 to 1945, he returned to Toronto where he now works as a banker. As one of Canada's best known poets, he has been responsible not only for the editing of literary magazines, but also for a number of anthologies of his own work – the most recent being *As Is.* An earlier volume, *The Colour of the Times,* won him the Governor-General's Award for Poetry in 1964. Of the modern poet, and perhaps himself, Mr. Souster writes: "I think that we have a bad attitude in the Anglo-Saxon world and it's been very hard to break down, that all poets are people that are very mysterious and that somehow they lead very strange lives, removed from all ordinary communication . . . it certainly isn't true of the modern poet. He's very much involved in the world". This program reveals some of this involvement and its relationship to Mr. Souster's poetic art.

SUGGESTED PRE-VIEWING ACTIVITIES

If possible, students should examine some of Mr. Souster's poetry. Teachers are referred specifically to the following pieces which are dealt with in detail in the program:

From *The Colour of the Times:*

"North of Toronto" – Page 6
"Yonge Street Saturday Night" – Page 11
"Lagoons, Hanlan's Point" – Page 19
"Downtown Corner News Stand" – Page 30

From *Ten Elephants on Yonge Street:*

"Wrecking Ball" – Page 3
"Foghorn" – Page 79

SUGGESTED POST-VIEWING ACTIVITIES

1. Students could select a number of specific locations that seem to them particularly fitting as the subjects for poetry. Have them explain why they are suitable.
2. Pieces of descriptive writing on one of the following might be assigned, and then comparisons made between the finished work and the poems by Mr. Souster listed in parentheses:
   a. A children's swing ("The Swing", *Colour of the Times,* p. 57)
   b. A tame rabbit ("The Tame Rabbit", *Colour of the Times,* p. 80).
   c. The Statue of Liberty ("The Statue of Liberty", *Colour of the Times,* p. 85)
   d. Fog ("Great Beast of the Fog", *Ten Elephants on Yonge Street,* p. 17)
   e. Fireworks ("Fireworks", *Ten Elephants on Yonge Street,* p. 34)
3. Suggestions for research topics for a long essay could be made, involving an overview of contemporary poetry. Topics such as the following might be considered:
   a. Compare the views of urban life expressed by Raymond Souster, T.S. Eliot and Carl Sandburg.
   b. What differences in style and subject matter do you find in the poetry of E.J. Pratt, Earle Birney, Leonard Cohen, and Irving Layton.
   c. What similarities of technique and approach are there in the poetry of Raymond Souster and that of Willian Carlos Williams?
4. Students might compile their own anthology of verse by writers of their choice illustrating the theme of experience and art.
5. Organize a class debate on the proposition that "poems are made by men and if men cannot undertake to comprehend their making, fewer poems are smaller not greater, weaker not stronger, on that account. Anyone . . . who will begin, not with talk about poetry but with poetry itself, can make his way to conclusions of a kind, and even conceivably, to conclusions he can accept as true!"*

Bibliography

DUDEK, LOUIS. "*Groundhog Among the Stars:* the poetry of Raymond Souster". *Canadian Literature,* No. 22, Autumn 1964, pp. 34-49.

SOUSTER, RAYMOND. *The Colour of The Times.* Toronto: Ryerson Press, 1964.

SOUSTER, RAYMOND. *Ten Elephants on Yonge Street.* Toronto: Ryerson Press, 1965.

SOUSTER, RAYMOND. *As Is.* Toronto: Oxford University Press, 1967.

notes

*MACLEISH, ARCHIBALD. *Poetry and Experience.* Boston: Houghton Mifflin, 1961, pp. 9-10.

PROGRAM 3

Senior Division

THE MEANING OF LANGUAGE: S.I.HAYAKAWA

This program on the use of language introduces senior students to some of the basic problems of semantics. It takes the form of a discussion by Professor S.I. Hayakawa on the principle he has expounded in his widely acclaimed works on linguistics.

PROGRAM CONTENT

Professor Hayakawa, an internationally recognized semasiologist, was born in Vancouver, studied at the University of Manitoba, McGill University and the University of Wisconsin. He is now Professor of Language Arts at San Francisco State College. His best known works are *Language in Action* (1941), *Language in Thought and Action* (1949), and *Language, Meaning and Maturity* (1954).

In this program Professor Hayakawa reviews the nature of what he calls "the law of non-identity" and then proceeds to a discussion of verbal communications ("the message") and non-verbal communication ("the meta-message"). He introduces and explains the terms "congruence" and "incongruence". He analyses the difference between the apparent meaning of what we say in social situations, and our actual meaning. Professor Hayakawa concludes that "non-linguistic components of your speech are part of the speech itself and . . . . that how you say it, in many cases is just as important as what you say." Thus, we should pay more attention to the emotional sensitivity involved in linguistic communication.

SUGGESTED PRE-VIEWING ACTIVITIES

Wherever possible, students should be afforded the opportunity of reading Professor Hayakawa's essay "How Words Change Our Lives" published in *In Search of Ourselves,* edited by Ross and Stevens (Dent, 1967).

Students should be familiar with the terms "semantics", "linguistics" and "congruence". Teachers should note that this program can be related either to the composition program or to the study of poetic language.

SUGGESTED TOPICS FOR DISCUSSION

1. Why is it important to distinguish between words as symbols and the objects they symbolize?
2. How can words become more important than the things they stand for?
3. How can we be sure of the correct interpretation of a word?
4. What examples can you supply of how prejudice controls the meaning of words?
5. Expalin and illustrate the following terms used by Hayakawa:

   concept of operationalism, affective disturbance, the law of non-identity, meta-message, congruence.
6. Discuss some poetry you have read which supports Professor Hayakawa's contention that "poets use the language in such a way that the meta-message inevitably comes through rhythm, in its alliteration, in its choice of language and figures and so on".

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PROGRAM 4

Senior Division

MYTHS AND MEMORIES

Students of modern symbolist poetry or any symbolic art form are often confronted with two difficult questions: what does it mean and how does it mean? This program invites the student to construct a system of criticism which can cope with these questions. It presents him with a filmed story that can only be interpreted through analysis of its use of myth, archetypal patterns, symbols and metaphors. The process of interpretation which occurs in the classroom should lead to a deeper understanding of these terms.

PROGRAM CONTENT

The myth upon which the story builds, in contemporary terms, is the Odysseus story – a man's journey through life in a quest for identity and peace. The birth-death-rebirth cycle and the journey to an underground world are its basic archetypal patterns. The main symbol is the circle, meant not only to emphasize the boundaries which trap a man but also the cyclical and repetitive nature of his activity.

A man wakes early in the morning, trembling with terror. Voice-over readings of sections from T.S. Eliot's *The Wasteland* and Dylan Thomas' *Fern Hill* indicate that man feels trapped by his life and his past. His greatest fear is the fear of death. The house he lives in becomes a chamber of horrors, filled by his fantasies and memories. He begins to run, fleeing from himself, but beset by images of his youth. Eventually he drives himself underground, retreating literally into a sewer, symbolically into a world of darkness and despair. In the sewer, his fantasies proliferate. He confronts the fact of his birth and the inevitability of his death. Furthermore, he

fights for his life and conquers his fears. At nightfall he emerges from his underground world through a symbolic rebirth which indicates the successful completion of his quest for self-identity.

SUGGESTED PRE-VIEWING ACTIVITIES

Student reports on Sigmund Freud's *The Interpretation of Dreams* and Karl Jung's theory of the "collective unconscious" would serve as an admirable introduction to the interpretation of symbols and archetypes.

Teachers may wish to introduce students to archetypal criticism by asking them to analyse a poem such as William Blake's "*The Sick Rose*":

O rose, thou art sick.
The invisible worm
That flies in the night
In the howling storm
Has found out thy bed
Of crimson joy,
And his dark secret love
Does thy life destroy.

SUGGESTED POST-VIEWING ACTIVITIES

A valuable approach to the film would be a student discussion centering on the two questions: what does it mean? How does it mean?

Students could assess the contribution of symbolic motifs to the film; for example, the use of the sewer, the possible meaning of the man's near drowning in its water, the recurring use of the circle.

Useful comparisons between this program and the National Film Board's *Angel* or Roman Polanski's *Two Men and a Wardrobe* can be made. A comparison of the hero of T.S. Eliot's *The Love Song of J. Alfred Prufrock* and the hero of this program would be an appropriate essay topic.

Useful References

BROOKS, C. & WARREN, A. *Understanding Poetry.* Holt, 1960.

BODKIN, M. *Archetypal Patterns in Poetry.* Oxford University Press, 1934.

ELIOT, T.S. *The Use of Poetry.* Barnes & Noble, 1955.

FRYE, N. *Anatomy of Criticism.* McClelland & Stewart, 1966.

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PROGRAMS 5 and 6

Intermediate Division

SCIENCE AND FICTION

The purpose of these programs is to introduce the viewer to some of the themes handled by science fiction as a literary form, and to introduce him to the personality and views of a leading exponent of this genre.

PROGRAM CONTENT

These two programs are partly comprised of Dr. Isaac Asimov's filmed comments on the nature of science fiction and its themes and purpose in modern society. In addition, to illustrate Dr. Asimov's remarks, viewers are presented with an adaption of one of the author's stories: "Anniversary".'.

The name Isaac Asimov is a familiar one both to scientists and science fiction readers. Born in Russia, Dr. Asimov is a graduate of Columbia University. He worked for a number of years at Boston University School of Medicine as Associate Professor of Biochemistry, but he now spends most of his time writing books on science for the general public. Among his better known works are *I, Robot, The Caves of Steel, Earth is Room Enough, Foundation and Empire,* and *The Death Dealers.*

In one of his books, Dr. Asimov has written: "There is a tendency for many people who don't know any better to classify science fiction as just one more member of the group of specialized literatures that include mysteries, westerns, adventures, sports stories, love stories and so on. This has always seemed odd to those who know science fiction well, for science fiction is a literary response to scientific change, and that response can run the entire gamut of the human experience." In these programs we attempt to identify and comment upon some of the most frequently explored themes that occupy the science fiction writer's mind.

SUGGESTED PRE-VIEWING ACTIVITIES

As part of the extensive reading program, teachers may wish to draw to their students' attention some of the numerous anthologies of Dr. Asimov's short stories. Among these are *The Martian Way and Other Stories, The Rest of the Robots,* and *Asimov's Mysteries.*

In addition, students may be interested in looking at the works of other writers in the field. Some of the best-known contemporary writers are Ray Bradbury, Arthur C. Clarke, Robert A. Heinlein, Theodore Sturgeon, and John Wyndham.

Teacher and student alike may wish to look at the critical treatment of science fiction presented by Kingsley Amis in *New Maps of Hell,* published by Harcourt in 1960.

SUGGESTED POST-VIEWING ACTIVITIES

The following topics may be useful for discussion or written work:

1. Compare any story by Dr. Asimov with the writing of either Jules Verne or H. G. Wells.
2. What historical events in the last five years might make useful subject material for the science fiction writer?

3. Write a science fiction story of your own, selecting as your theme one of the following ideas:
   a. a robot who is indistinguishable from a human being
   b. an alien being who appears human
   c. an infallible computer
   d. a space-craft that gets lost
   e. a slowly-dying planet
   f. an invention that goes wrong.
4. What freedom does a science fiction writer enjoy in his work that many other writers do not? Is this an advantage or a disadvantage?
5. What is the difference between fantasy and science fiction?

Further Reading:

Students interested in reading more of this genre could be directed to any of the following works.

BAYLISS, J.C., ed. *Science in Fiction.* University of London, 1957.

BRADBURY, RAY. *Fahrenheit 451.* Simon & Schuster, 1964.

CLARKE, ARTHUR C. *Across the Sea of Stars.* Harcourt, 1959.

CLARKE, ARTHUR C. *The Exploration of Space.* Harper, 1959.

CLARKE, ARTHUR C. *Islands in the Sky.* Holt, 1952.

DOHERTY, G.D., ed. *Aspects of Science Fiction.* J. Murray, 1959.

HOYLE, FRED. *The Black Cloud.* Harper, 1958.

LEWIS C.S. *Out of the Silent Planet.* (Canadian School ed.). Oxford University Press, 1966.

VERNE, JULES. *From Earth to the Moon.* Lippincott, 1958.

WELLS, H.G. *The Time Machine.* Dover, 1940.

WELLS, H.G. *The Food of the Gods.* (in Seven Science Fiction Novels). Dover, 1950.

WELLS, H.G. *The War of the Worlds.* Associated Booksellers, 1964.

WELLS, H.G. *The Invisible Man.* Associated Booksellers, 1964.

WYNDHAM, JOHN. *The Midwich Cuckoos.* Ballantine, 1966.

notes

PROGRAM 7

Intermediate and Senior Divisions

THE WRITER IN PERSON: A CONVERSATION WITH FARLEY MOWAT

This program exposes the ideas and personality of a leading Canadian writer to student viewers; as a result, they may be encouraged to examine some of Mr. Mowat's work.

PROGRAM CONTENT

In this program Mr. Mowat talks to and answers questions from students at G.A. Wheable Secondary School (London), Kingston Collegiate and Vocational Institute, Fort William Collegiate Institute, and Gordon E. Perdue High School (Oakville).

SUGGESTED PRE-VIEWING ACTIVITIES

Teachers may wish to suggest reading assignments from Mr. Mowat's published works as listed below:

People of the Deer (1951)
Lost in the Barrens (1956)
The Dog Who Wouldn't Be (1957)
The Grey Seas Under (1958)
Canada North (1967)
Ordeal by Ice (1960)
Owls in the Family (1961)
The Polar Passion (1967)
Never Cry Wolf (1963)
Westviking (1965)

The following data about Mr. Mowat himself will provide students with additional background information.

Born in Belleville in 1921, Farley Mowat went to school both in Saskatchewan and Ontario. He is a graduate of the University of Toronto and now lives most of the year in Newfoundland. He is married, with two sons. During the Second World War, Mr. Mowat served as an Intelligence Officer in Europe. Upon his return to Canada he spent some time in the Arctic as a zoologist studying the plight of the northern caribou herds. However, he became so appalled by the conditions of the people in the north as he saw them, that he settled upon a career as a writer. His first book, *People of the Deer,* did much to make their plight public knowledge. Mr. Mowat is a trained biologist, anthropologist, meteorologist, cartographer and sailor. He has received the Governor General's Award for the best short story published by a Canadian (1950), the Governor General's Award for Juvenile Literature (1956), and the Anisfield-Wolf Award for outstanding work in the field of race relations (1953). One of his most recent works, *Westviking,* was a Book of the Month Club selection, and is a scholarly but highly readable analysis of the early Norse voyages of discovery to North America.

SUGGESTED POST-VIEWING ACTIVITIES

Teachers may wish to discuss with their students the qualities Mr. Mowat exhibits as a person that are also evident in his writings. Students may also wish to discuss, in oral or written form, their reactions to Mr. Mowat's comments about his own work and the state of Canadian writing as a whole. Some of Mr. Mowat's comments in this program are quoted below.

"When you write a lot you subconsciously adopt from people you have read."

"I think the reading habit is a good one, and if people are going to achieve it by reading bad books, who cares . . . maybe they'll read a good one sometime."

"If there's any great writing being produced in Canada today . . . it's coming from Quebec."

"I'm very confused by Marshall MacLuhan, but I think this is something I share with Marshall MacLuhan."

"You could call me Canada's angriest middle-age, young-growing-old man with some justification."

"I don't think we have any real body of literature in this country."

"The very fact that Shakespeare has survived what the schools have been doing to him for the last 150 years surely indicates he must be a terrific writer."

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PROGRAM 8

Intermediate and Senior Divisions

WHO WROTE SHAKESPEARE?

That there has been argument and even controversy about the identity of William Shakespeare, is an element sometimes overlooked in the high school student's background knowledge of the plays. This program attempts to outline some of the diverse and often amusing critical theories concerning Shakespeare's identity. It may be used as enrichment material for a study of any Shakespearean text, or for any general approach to Elizabethan literature.

PROGRAM CONTENT

What are the authenticated facts of Shakespeare's life? What do the places associated with him and the different portraits of him, look like? What basis is there for questioning Shakespeare's identity at all? These are some of the questions raised by critics that this program attempts to answer. In addition, it examines the suggestions that some of the plays were written with political motives in mind, and that the real author may have been (variously) Bacon, Edward VI, Queen Elizabeth I, a syndicate, and Christopher Marlowe. In the last connection, the peculiar circumstances surrounding Marlowe's death are examined in some detail. In each instance, the script suggests the salient evidence for each candidate and then the arguments against it.

SUGGESTED PRE-VIEWING ACTIVITIES

It may be useful for teachers to discuss the facts we have about Shakespeare's biography. In addition, if the teacher feels it necessary, some brief comments could be made about the Earl of Essex, Francis Bacon, Sir Francis Walsingham and Christopher Marlowe. However, it is not essential for the student to be familiar with these men.

For teachers and students interested in pursuing further any of the questions raised in the program, or in preparing in any greater detail, a bibliography is appended to this program note.

SUGGESTED POST-VIEWING ACTIVITIES

At two points in the program, consideration is given to ciphers, acrostics and anagrams. The teacher may wish to give students an opportunity to look more closely at the two examples presented. Thus, they are reprinted below.

1. Poem in memory of Sir Francis Walsingham.

S hall Honour, Fame, and Titles of Renowne,
I n Clods of Clay be thus inclosed still?
R ather will I, though wiser Wits may frowne,
F or to inlarge his Fame extend my Skill.
R ight, gentle Reader, be it knowne to thee,
A famous Knight doth here interred lye,
N oble by Birth, renowed for Policie,
C onfounding Foes, which wrought our Jeopardy.
I n Forraine Countries their Intents he knew,
S uch was his zeal to do his Country good,
W hen Dangers would be Enemies ensue,
A s swell as they themselves he understood.
L aunch forth ye Muses into Streams of Praise,
S ing, and sound forth Praise-worthy Harmony;
I n England Death cut off his dismall Dayes,
N ot wronged by Death, but by false Trechery.
G rudge not at this imperfect Epitaph;
H erein I have exprest my simple Skill,
A s the First-fruits proceeding from a Graffe:
M ake them a better whosoever will.

2. Lines from *Hamlet:*

Costly thy habit as thy purse can buy;
But not expressed in fancy; rich, not gaudy:
For the apparel oft proclaims the man.
And they in France of the best rank and station . . . .

a. Take the underlined letters of each line to make: "cobfan";

b. Treat as an anagram and re-arrange to read "F. Bacon".

In a specific way, teachers may wish students to consider in more detail the claims of various candidates. In each case, the work could be treated as a research assignment. The candidates particularly mentioned in the program are: Francis Bacon, The Earl of Essex, Edward VI, Cardinal Wolsey, Sir Philip Sidney, Queen Elizabeth I, Sir Walter Raleigh, The Earls of Oxford and Derby, the Countess of Pembroke and Christopher Marlowe.

In a more general way, less academically inclined students may simply wish to compile notebooks containing material about Shakespeare. Some of this material might be:

- selected playbills and theatre programs
- maps of Shakespearean England and London
- drawings of Elizabethan theatres
- photographs of locations associated with Shakespeare: Anne Hathaway's cottage, Shakespeare's tomb, etc.
- title pages of folios and quartos
- portraits of Shakespeare's contemporaries

It should be noted however, that post-viewing activities of the above nature, while valuable in themselves, should in no way supplant the reading and enjoyment of Shakespeare's plays.

Bibliography

Teachers who are interested in the Shakespeare identity problem or wish to provide advanced students with research material, should consult the following texts:

CHAMBERS, E.J. *Shakespeare: A Study of Facts and Problems.* The Clarendon Press, 1930.

CLEMENS, SAMUEL. *Is Shakespeare Dead?* Harper & Brothers, 1909.

GALLUP, E.W. *The Bilateral Cypher of Francis Bacon.* Howard Publishing Co., 1901.

GIBSON, H.M. *The Shakespeare Claimants.* Methuen, 1962.

HALLIDAY, F.E. *Shakespeare: A Pictorial Biography.* Thames & Hudson, 1956.

HOFFMAN, CALVIN. *The Murder of the Man Who Was Shakespeare.* Grosset & Dunlop, 1960.

HOTSON, LESLIE. *The Death of Christopher Marlowe.* Nonsuch Press, 1925.

LOONEY, J. THOMAS. *"Shakespeare" Identified in Edward de Vere, 17th Earl of Oxford.* Cecil Palmer, 1920.

McMICHAEL, GEORGE & EDGAR GLENN. *Shakespeare and His Rivals. A Casebook on the Authorship Controversy.* Odyssey Press. 1962.

ROBERTSON, J.M. *The Baconian Hersey.* Herbert Jenkins, 1913.

TITHERLEY, A.W. *Shakespeare's Identity.* Warren, 1952.

WRAIGHT, A.D. & VIRGINIA F. STERN. *In Search of Christopher Marlowe.* Macdonald, 1965.

notes

PROGRAM 9

Senior Division

TRADITION AND TABOO: CENSORSHIP IN MODERN SOCIETY

This program attempts to give students an insight into some of the problems concerning censorship of books and other media in a modern society. Its aim is to present the viewer with some of the differing shades of opinion about this controversial topic, thus encouraging him to arrive at conclusions of his own.

PROGRAM CONTENT

Are there some communications likely to produce patterns of behaviour intolerable to society? Is it possible to have a healthy society without censorship? To what extent should the media police themselves, and to what degree should this activity devolve upon governmental agencies? What are the standards that should be applied?

John Stevens, Professor of English at the Toronto College of Education, moderates this panel which includes: Libby Christensen, a free-lance broadcaster; Elaine Weekes, a high school English teacher; Jean Cohen and Greg Gatenby, two Grade Thirteen students; Timothy Roebuck, a municipal secondary school inspector; and William French, literary editor of a Toronto newspaper.

Although they do not provide definitive answers to any of these problems, the panel members discuss them in detail. They also consider whether the depiction of violence is likely to be more harmful than an unhealthy dwelling upon sex, the capacity of one individual to determine what is censorship, the place of censorship in the high school English program, and how far the individual in a democracy can surrender himself to the dictates of a censor.

SUGGESTED PRE-VIEWING ACTIVITIES

A valuable preparatory activity for students would be a discussion during which they might tabulate the various types of censorship. They might consider censorship as it exists

a. in motion pictures
b. on television
c. in the publishing industry
d. in the home
e. in the school.

By using the reference library, students could examine the role of censorship
a. in ancient Greece and Rome
b. in seventeenth-century England
c. in a modern dictatorship
d. in a contemporary democracy.

SUGGESTED POST-VIEWING ACTIVITIES

Several of the points of view expressed in this program might well serve as the basis for classroom discussion and analysis. Some of them are as follows:

1. "There are two forms of censorship in Canada. One is the pressure group or zealous morality inspector who can go into a book store and intimidate the book seller to such an extent that . . . . he can impose his will on the community. There is another kind of censorship . . . this is a very perverse kind of censorship. It's censorship in secret by amateurs."

2. "I know as an editor of a school newspaper that individual censorship. . . just existed, and certain subjects were taboo, and even if you discussed them you had to become an expert in tautology in working around them."

3. "There is censorship on the governmental level, governed by laws; . . . there is what we might call an informal censorship, really governed by the social standards of the day; and thirdly, an indirect censorship within the school, since in any choice of material to be taught, there is also an implied rejection."

4. "I think that there must be some sort of conformity to group behaviour in order for society to function properly... this idea of different people having different built-in taboo subjects is not entirely a bad thing."

5. "The parents have something to say about whether the child should read that book or not . . . there are rules that have to be obeyed, as there are laws that have to be obeyed."

6. "Censorship is an attempt by some individual or organization . . . to impose his or their views, usually of mortality, on the rest of the community."

7. "If you're against censorship in literature, you've got to be against it in any other form of communication."

Students might be asked to write essays defining censorship, or to discuss D.H. Lawrence's view that "I would censor genuine pornography rigorously. It would not be difficult. You can recognize it by the insult it offers to sex and to the human spirit."

As further points of discussion, student's attention could be drawn to:

1. preventive and punitive censorship
2. libel and slander
3. defamation
4. the legal definition of obscenity.

Milton's attack on censorship in *Areopagitica* also provides material for discussion. "As good almost kill a man as kill a good book: he who kills a man kills a reasonable creature, God's image; but he who destroys a good book, kills reason itself, kills the image of God, as it were in the eye. Many a man lives a burden to the earth; but a good book is the precious lifeblood of a master spirit, embalmed and treasured upon purpose to a life beyond life."

For background "information", teachers are referred to Appendix I of *The Oxford Companion to English Literature,* "Censorship and the Law of the Press" (p. 872). Other useful references include:

BLANSHARD, PAUL. *The Right to Read: The Battle against Censorship.* The Beacon Press, 1955.

ERNST, M.L. & A.U. SCHWARTZ. *Censorship, The Search for the Obscene.* Macmillan, 1964.

notes

PROGRAM 10

Intermediate and Senior Divisions

THE ESSAY

This program is designed to assist students in the development of skills required in essay writing. It is intended to stimulate discussion, and to provide some instruction and motivation.

PROGRAM CONTENT

At the time of this printing, final arrangements for this production had not been completed. However, those responsible plan a program which will focus on the writing of an essay on a topic of current interest. The analysis of the elements of a good essay, and an examination by students of a range of essay topics, will be included.

SUGGESTED PRE-VIEWING ACTIVITIES

1. Discuss the various essay forms and the qualities of an effective essay.
2. Examine a variety of essays. Some suggested sources of materials are:

BEARDSLEY, M.C. and others, ed. *Theme and Form: An Introduction to Literature.* Prentice-Hall, 1962.

MACLENNAN, HUGH. *Scotchman's Return and other Essays.* Macmillan, 1960.

STEINBECK, JOHN. *Travels with Charley.* Bantam, 1963.

SUGGESTED POST-VIEWING ACTIVITIES

1. Students could discuss the quality of essays developed in the program.
2. Students could compose original essays.

PROGRAM 11

Senior Division

FRENCH CANADIAN LITERATURE – I – PIANISSIMO

This is the first program in a two-part presentation on French Canadian literature. Its purpose is to reveal something of the nature of the literature of old Quebec and the environment from which it grew.

PROGRAM CONTENT

"To the man on the quarter deck at once mariner, explorer, adventurer-trader, and missionary – all the lands beyond the horizon were, like men, created equal." So begins this program that devotes itself to a view of French Canadian literature up to the twentieth century.

By tracing the social, religious and economic background of New France, the program attempts to show how "the trinity of the Lord, the land, and the law" conditioned the literary heritage of Quebec. Among the writers referred to are Father Henry Casgrain, Antoine Gérin-Lajoie, Louis Hémon, Albert Laberge, Ringuet, and Gabrielle Roy. Beginning with the serious, meditative and profoundly religious tenets of early French Canadian literature, the program traces Quebec's literary development to the revolutionary upheavals of our time.

SUGGESTED PRE-VIEWING ACTIVITIES

Teachers may find it useful to review very briefly with students the historical significance of the defeat of Montcalm (1759), the battle of Chateauguay (1813) and the rebellion of Papineau (1837). They may also want to refer more advanced students to chapters 5 (Section III) and 8 of Klinck's *Literary History of Canada* (University of Toronto, 1965).

SUGGESTED POST-VIEWING ACTIVITIES

The following topics may be useful for written work or class discussion.

1. Why would Octave Crémazie write in 1867, "Plus je réfléchis sur les destinées de la littérature canadienne, moins je lui trouve de chances de laisser une trace dans l'histoire. Ce qui manque au Canada, c'est d'avoir une langue à lui. Si nous parlions iroquois ou huron, notre littérature vivrait."? To what extent was Crémazie correct?
2. From Green and Sylvestre's *A Century of Canadian Literature* (Ryerson, 1967) read and discuss:
   a. Albert Pelletier, "Littérature nationale et nationalisme littéraire" (p. 57);
   b. Thomas Chapais, "Le Carnival québeçois de 1758" (p. 98);
   c. Lionel Groulx, "Le Canada de 1713" (p. 100);
   d. Alain Grandbois, "Dernières Années" (p. 109).
3. Read and discuss the passage in *Maria Chapdelaine* when the heroine must decide whether to emigrate to the United States or remain in Quebec. Refer to the W.H. Blake translation, (Toronto: Macmillan, 1921), pp. 258-60).
4. To what extent did French Canadian literature up to 1900 live up to Father Casgrain's requirements that it should be "serious, meditative, spiritual, religious and devout as our missionaries, generous as our martyrs, energetic and stubborn as our pioneers"?
5. Collect a class anthology of French Canadian writing.

notes

PROGRAM 12

Senior Division

FRENCH CANADIAN LITERATURE – II – STACCATO

This is the second program in a two-part presentation on French Canadian literature. Its purpose is to show the developments of the literature of Quebec in the twentieth century.

PROGRAM CONTENT

In contrast to its first three centuries, French Canadian literature today has taken on the vibrant colours of a kaleidoscope. Through the words of the French Canadian critic Pamphile Lemay, the comments of the painter Paul Emile Borduas, and a poem by the contemporary writer Paul Chamberland, this program etches a vivid picture of the current state of Quebec literature.

It portrays the disintegration of the old way of life, the frustrations and hopes of the modern school of writing in Quebec, and the effects this disintegration has had upon their work. It points out that more has been written in Quebec, including

novels, poetry, plays, literary criticism, in the past few years than in all its history. As one writer puts it, "the literature of modern Quebec is like a child discovering the world . . . but a child 300 years old, with long memories, painful memories, a sense of guilt, a child too rich of what is now useless — the traditions, the taboos, the trinities." The program concludes that Quebec now seeks a place in the sun, "but doesn't quite know what sun and what place."

SUGGESTED PRE-VIEWING ACTIVITIES

Students may be referred to the closing chapters of Klinck's *Literary History of Canada* (University of Toronto, 1965) for background reading on this program.

Other useful texts that could be made available to senior students are:

BIRNEY, EARLE, ed. *Twentieth Century Canadian Poetry.* Ryerson, 1953.

MARCOTTE, GILLES. *Une Littérature qui se fait.* Les Editions HMH, 1962.

PACEY, DESMOND. *Creative Writing in Canada.* Ryerson, 1961.

PARK, JULIAN, ed. *The Culture of Contemporary Canada.* Cornell, 1957.

ROSS, MALCOLM, ed. *Our Sense of Identity.* Ryerson, 1954.

SMITH, A.J.M., ed. *The Oxford Book of Canadian Verse in English and French.* Oxford, 1960.

In addition, teachers may wish to take up in class the poem "The Poster-Hanger Howls" by Paul Chamberland that is used in its entirety in the program.

SUGGESTED POST-VIEWING ACTIVITIES

The following topics may be useful for discussion or written work:

1. What essential differences would you notice between French Canadian literature in 1869 and 1969?
2. Select one contemporary French Canadian writer and present a critical appraisal of his work.
3. "It seems to us that French-speaking Canadians for their part must . . . restrain their present tendency to concentrate so intensely on their own affairs, and to look so largely inward. Problems affecting all Canada are their problems too." *(Preliminary Report of the Royal Commission on Bilingualism and Biculturalism,* (1965). To what extent is contemporary French Canadian writing guilty of this error? How would you want to see it resolved?
4. Select one of the following writers or one of their works as the subject of a research paper:

   Roger Lemelin
   Alain Grandbois
   Guy Frégault
   Marcel Trudel
   Germaine Guèvremont
   Gabrielle Roy
   Yves Thériault
   Robert Charbonneau
   Claire Martin
   Marie-Claire Blais
   Roland Giguère
   Saint-Denys Garneau
   Anne Hébert
   Gilles Vigneault
   Jean-Guy Pilon.

notes

PROGRAM 13

Senior Division

WORDS, WORDS, WORDS — THE ABSURD WORLD OF EUGENE IONESCO

Ionesco has remarked about his plays: "I write the tragedy of language". This program introduces students to the tragi-comic world of Eugene Ionesco, a world where language has lost its meaning, where communication never occurs, where words become mere sounds to fill up silence.

PROGRAM CONTENT

The program is built around scenes taken from two of Ionesco's plays, *The Lesson* and *The Bald Soprano.* Ironic vignettes of meaningless activity, conversation, and non-communication in modern society are juxtaposed with analogous incidents in the two plays. A good deal of humour is generated by the use of film clips, records, TV commercials, and ordinary conversations which expose the banality of the modern world's attempt to communicate through clichés.

SUGGESTED PRE-VIEWING ACTIVITIES

Teachers and students may find Martin Esslin's book *The Theatre of the Absurd* very helpful in providing a background for the plays of Ionesco. A report on the dramatic theories of Ionesco would be useful.

Another excellent approach would be a discussion of Eric Berne's *Games People*

Play, with special attention paid to the games people play with language. Students may wish to examine current pop jargon and the problem of whether or not it communicates anything at all.

SUGGESTED POST-VIEWING ACTIVITIES

If classes have viewed Professor Hayakawa on *The Meaning of Language,* a useful comparison can be made between his approach to communication and that of Ionesco. Similarly, for classes which have seen the program on the theatre of the absurd, their understanding of this kind of theatre will be enriched by a comparison of Beckett and Ionesco.

If a tape recorder is available to students, they may be interested in constructing their own version of the "tragedy of language" by taping conversations in hallways, classrooms, lunchrooms, etc. Such a project might greatly illuminate Ionesco's point about the lack of communication in modern life.

USEFUL REFERENCE MATERIAL

IONESCO, EUGENE, *Notes and Counter-Notes.* Grove Press, 1964.

notes

PROGRAM 14

Senior Division

EXPERIENCE AND ART IN POETRY — II — LEONARD COHEN

The aim of this program is to examine the creative process at work in the poetry of Leonard Cohen. Mr. Cohen's writings are related to the experiences and localities which have inspired him.

PROGRAM CONTENT

The program is a free-form biography of Leonard Cohen. The viewer becomes acquainted with Cohen's philosophy of life, with the city of Montreal in which he has lived, and with his general feelings about writing. Cohen discusses some of these topics directly; others are illustrated through his own readings of his poetry, accompanied by appropriate film. Actual locations frequented by Cohen are shown, and one passage from the novel *Beautiful Losers* receives an impressionistic interpretation.

The poems on the program are taken from the following books by Leonard Cohen: *Let Us Compare Mythologies, The Spice-Box of Earth,* and *Flowers for Hitler.*

SUGGESTED PRE-VIEWING ACTIVITIES

Students should be familiar with some of Leonard Cohen's writing. His published books of poetry are:

Let Us Compare Mythologies (1956)
The Spice-Box of Earth (1961)
Flowers for Hitler (1964)
Parasites of Heaven (1966).

SUGGESTED POST-VIEWING ACTIVITIES

1. Leonard Cohen has composed music for several of his poems. Have the students listen to these songs, as recorded by Cohen, and evaluate the effectiveness of this form. *Songs of Leonard Cohen,* is put out by Columbia Records.
2. Compare Cohen's reading of his own poems with his musical renditions. Which is the more effective expression? Discuss any weaknesses in either of these forms of self-expression.
3. Compare as modes of personal expression, Cohen's poetic treatment of Montreal with Raymond Souster's interpretation of Toronto.
4. Compare Leonard Cohen's poetry with that of two older Canadian poets: Irving Layton (who has had considerable influence on Cohen), and Abram Klein.

notes

PROGRAM 15

Intermediate and Senior Divisions

STEPHEN LEACOCK'S MARIPOSA

This program may serve a dual purpose. It can be regarded as a review presentation of some of Stephen Leacock's writing, or as an introduction to some of the atmosphere and central characters of Sunshine Sketches of a Little Town.

PROGRAM CONTENT

Mariposa is, of course, a fictionalized representation of Orillia, where Leacock spent much of his life. "Stephen Leacock's Mariposa" deals with a number of the locations that the writer mentions in *Sunshine Sketches,* and makes extensive use of original photographs from the period. At the same time, a number of Leacock's most beloved characters play out their roles — among them, Dean Drove, Jefferson Thorpe, Peter Pupkin, and Zena Pepperleigh.

Teachers can, if they wish, relate this program to any consideration they may be giving to the literature of humor in general, or to regional writing.

Stephen Leacock (1869-1944) was born in England but grew up in Canada on his family's farm near Lake Simcoe. After studying at the Universities of Toronto and Chicago, he became a full-time lecturer in Political Science at McGill University. His career as a humorist began with his contribution of sketches to American and Canadian magazines. His first major humorous work was *Literary Lapses* (1910), and this was followed by a prolific outpouring of material that established his reputation as a major exponent of humor. Among his better known works are: *Sunshine Sketches of a Little Town* (1912), *Arcadian Adventures with the Idle Rich* (1914), *Moonbeams from the Larger Lunacy* (1915), *Winsome Winnie* (1920), *Humour: Its Theory and Technique* (1935), and *Humour and Humanity* (1937).

Two of the writers Leacock admired most were Dickens and Mark Twain, but it was the traditional North American style of humor of the latter than Leacock followed for the most part. Never setting himself up as expert, Leacock frequently emulated Twain in assuming the character of the innocent observing the foibles and follies of a perverse and often dehumanized world. His writing exhibits a multiplicity of humorous devices — puns, chop-logic, absurd couplings of words, mixed metaphors, and the sudden juxtaposition of differing levels of speech. His strong feeling for place, together with his inventive caricatures of local figures, render *Sunshine Sketches* one of his more memorable works.

Teachers may wish to consult:

CAMERON, DONALD. *Faces of Leacock.* Toronto, 1967.

CURRY, RALPH. *Stephen Leacock.* Philadelphia, 1956.

SUGGESTED PRE-VIEWING ACTIVITIES

A knowledge of the text of *Sunshine Sketches* is not essential for a full appreciation of this program. However, if students wish to examine the text prior to viewing, they could concentrate their attention upon the following chapters, all of which are dealt with in a television format:

"The Speculations of Jefferson Thorpe"
"The Ministrations of the Rev. Mr. Drone"
"The Whirlwind Campaign in Mariposa"
"The Extraordinary Entanglement of Mr. Pupkin"
"The Fore-ordained Attachment of Zena Pepperleigh and Peter Pupkin"

SUGGESTED POST-VIEWING ACTIVITIES

The following topics may be useful for discussion or written work.

1. Select any two characters from *Pickwick Papers* and compare them with any two figures from *Sunshine Sketches.*
2. Who have been some of the winners of the Leacock Medal for humor? Select one of them and suggest why you think he won the award.
3. As a class project, select several locations in your own vicinity about which Leacock might write if he lived there. Why do you feel they are suitable in this connection?
4. Find instances from *Sunshine Sketches* of the following humorous techniques, and in each case explain their effectiveness: caricature, irony, word play and parody.
5. Regional writing is dependent for its effectiveness upon the unique qualities of personalities and their specific movement. To what extent do you think that Mariposa is truly regional fiction?

notes

PROGRAM 16

Intermediate and Senior Divisions

LEACOCK HUMOUR AWARDS

This program will present a humorous dramatization of the award-giving business. Don Harron will interview Max Ferguson, a "potential" award winner.

Certain delays in the development of this production limited the writing of full program notes at the time this guide was printed. Further information will be made available at a later date.

notes

Scheduling for this series can be found in the monthly ETVO SCHEDULE sent to all teachers. For long-term planning, reference can be made to the ETV Schedule (Calendar), which lists programming from October to June and was mailed to all teachers. However, it is most important to check the monthly ETVO SCHEDULE for the last minute changes always involved in extensive programming.

ENGLISH LITERATURE